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ABSTRACT

Intended to provide children with pleasurable reading experiences by letting them feel successful in their early reading attempts, the program described in this booklet employs reading comprehension techniques that have been found effective and focuses on helping to prevent comprehension problems before they arise. The program was designed to be implemented in a public library setting by volunteers working with a program coordinator, usually a librarian. Following an introduction that discusses the role of the public library in beginning reading instruction, reading as a family affair, and ways to develop reading comprehension, the six chapters of the booklet provide suggestions for getting started, including ideas for helping children write and read their own stories; aiding word recognition; and helping children make predictions from language clues, pictures, listening, and reading. Each chapter contains sample lessons and suggestions for conducting discussions, as well as suggestions for materials to use. Appendixes contain sample lesson plans and directions for preparing notebooks, shape books, word banks, and picture sequences. (FL)

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READY, SET, READ!

A Reading Comprehension Program For Children

Manual and Program developed by
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for the Tucson Public Library

Edited by
Suzanne Tumblin Gary, Ph.D.

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FOREWORD TO COORDINATORS

The "Ready, Set, Read!" Program described in this manual was developed in the Tucson (Arizona) Public Library system by Dr. Paula Smith-Lawrence. It employs reading comprehension techniques which have been found effective, and it focuses upon helping to prevent reading comprehension problems before they arise. The principle of "Ready, Set, Read!" is to provide children with pleasurable reading experiences by letting them feel successful in their early attempts to read.

"Ready, Set, Read!" was designed to be implemented in the public library setting by volunteers working closely with a program coordinator, usually a librarian. The manual is intended as a self-sufficient guide to reading comprehension activities; however, an accompanying videotaped cassette contains invaluable demonstrations of the activities. Because the video cassette very effectively supports the manual, it is strongly recommended for use in library systems where "Ready, Set, Read!" is undertaken and where video equipment is available.

Even if volunteers have access to both the manual and the videotape, they will need the guidance and assistance of the coordinator. Thus, coordinators as well as volunteers make commitments of time and energy when they initiate "Ready, Set, Read!"

Selecting and Training Volunteers

Volunteers may be parents, teachers' aides, college students, or even reliable high school students; they may be retired persons in the neighborhood of the library, especially retired teachers. You must be careful, however, when choosing teachers, active or retired, to work as volunteers in this program, to see that they are willing to use these techniques. The most important quality to look for in volunteers is an honest enjoyment of working with children. If possible, recruit two people—a teacher and an assistant—for each reading group you plan to run, as two people are needed in most groups to give each child individual attention. Also, the assistant teacher can take over the group in the event that the teacher is absent.

Plan at least two two-hour workshop training sessions for volunteers, so that you may answer questions about the reading activities described in the manual and explain variations on the techniques. This is a good time for viewing and discussing the video taped lessons, if you have access to them. You can also discuss the handling of discipline problems in the reading groups and demonstrate the making of supplies.

Orienting Parents

Be sure to communicate the goals of "Ready, Set, Read!" to interested parents. Let them know that this program is designed to stress reading comprehension. It will not stress phonics, and it will not be a substitute for a reading clinic or other remedial reading course.

You can discuss the program with parents as they enroll their children in the class, but you should also organize a parents' workshop during which you can explain the program, answer questions, and make suggestions for ways parents can help at home (see "Introduction").

It is also a good idea to send parents an explanatory letter, emphasizing once again the goals of "Ready, Set, Read!"

Supervising Volunteers

Supervising this program will require a great deal of advance work, supply gathering, and planning. You should begin by conducting a reading group yourself so that you can help volunteers anticipate special situations that may arise and show them shortcuts or useful variations that you may have discovered.

During the time that reading groups are being conducted in your library, plan to attend at least two sessions led by each volunteer to insure that the volunteer is effectively using these methods and providing pleasurable reading experiences. Watch, too, to see that volunteers present introductions to the stories they read, and that they clearly communicate to their children exactly what is expected in each activity. Be sure that volunteers are aware that children will feel successful at these activities only if they understand what is being discussed and what is expected of them.

If you have only one volunteer in a class, you will probably need to serve as an aide for that group until parents can be mobilized to help out. If the teacher is unable to attend, you will have to take over; therefore, be sure you have a duplicate attendance sheet and a list of the stories each teacher has already used with the group. To be ready for this contingency, you'll need to plan a story and lesson so that you can easily step in on short notice.

When you are scheduling group meetings, allow a 45–60 minute time-period for each group and request that each teacher arrive at least 15 minutes early to prepare for the group meeting. Allow at least 30 minutes between groups to allow clean-up time for the first teacher and set-up time for the next.

Gathering Materials

You will need enough crayons, pencils, and scissors so that each child in each group has his/her own. These supplies should be stored in the library and shared by all groups. If you are running several groups, try supplying each teacher with a different pattern and color of contact paper to cover each group's supplies, so that you can easily return supplies to the appropriate group.

Start collecting cardboard and cutting it to size for the individual notebooks several months in advance. Save old catalogs and magazines which children will be allowed to cut up for their picture collages. If possible, have someone make picture sequences ahead of time and let the volunteers share them.

Volunteers who have had limited experience with children's reading materials may have trouble choosing books for activities from the reading lists given in each chapter of the manual. To help out, you can set aside a collection of stories from the bibliographies which volunteers may use.

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INTRODUCTION

How Did the Public Library Get Into the Beginning Reading Business?

The act of learning to read is too important to be left to any one institution. The Public Library, therefore, joins forces with the family, the schools, and other institutions to offer children a variety of opportunities for children to succeed in learning to read. It is hoped that children who fail at learning to read in one environment will succeed in another.

Since library story hours already make use of reading comprehension techniques, it would appear that the Public Library can make its most useful contribution to the overall reading program in the community by expanding the use of those techniques to develop a program in reading comprehension. The libraries, thus, would focus their efforts on helping to prevent reading comprehension problems before they arise. In an effort to develop such a program, the Tucson (Arizona) Public Library system launched a pilot project during the summer of 1978 to test reading comprehension techniques which might reasonably be used by librarians, parents, and other volunteers working within the library setting.

It was not the intention of this program to stress phonics, or to offer remedial reading to children who have demonstrated specific reading problems, or to substitute for reading clinics or psychological consultation in cases where such steps have been recommended. Instead, the program was designed for children who do not yet read or who are just beginning to read for themselves. The activities described in this manual are, therefore, appropriate for children in kindergarten through third grade, although each of the activities could be used with older groups (fourth grade through adult) by increasing the sophistication of the materials.

This manual has been developed as a self-sufficient guide to volunteers and administrators of the reading comprehension program in the Public Library. Throughout the manual, references are made to the video demonstrations of the techniques described. The ideal way to learn these techniques, therefore, is to study the manual and to view corresponding video demonstrations. Whether you have access to the video tape or not, you should read the manual all the way through once to familiarize yourself with the reading program and its objectives. Then go back and study it, chapter by chapter, viewing the appropriate video demonstration if possible.

Reading as a Family Affair

If children feel successful in only one place—whether that success be in reading or in other aspects of their lives—that place should be in the home. For the reading comprehension program to work effectively, it must be a family affair in which the parents encourage the child's feelings of success about reading. Therefore, it is important to contact the families before the reading program begins to be sure they understand exactly what you will be trying to do and to let them know what they can do to help at home.

Be sure the parents understand that you are not conducting a reading clinic or a remedial reading program. Let them know that you will be working on reading comprehension skills and trying to help the children develop positive attitudes toward reading. Although you may not be able to accomplish everything you hope for in six weeks, you will be able to provide some positive experiences with books that may make the child more receptive to reading in the future. In order for you to meet those goals, however, the parents must support your efforts at home.

The best results are obtained from the reading comprehension program when at least one parent attends the sessions regularly with the child. Obviously, it is not possible to require parents to attend. Whether they attend or not, however, a family commitment of time to the reading program is essential. Children must attend regularly and on time. Their parents should be prepared to spend some time each evening letting children share what they have learned. A workshop meeting during which you can discuss with parents the techniques you are using and in which you allow them to ask questions is an invaluable way to start everyone working together. Parent involvement in the library's reading comprehension program produces a spirit of cooperation between parents and their children, a sense that "we" are learning to read together. The following suggestions can be given to parents for helping children at home:

1. Parents can encourage children to share the books they have made in the library. The parent may read the book to the child and talk about it, and then let the child read it back if the child wants to.
2. Parents should avoid drilling children on words or asking them to sound out words. Phonics is not stressed as part of this program and an undue em-

phasis on phonics may detract from it. Whatever the children do at home with reading should be done in a pressure-free atmosphere so that they develop positive feelings about themselves and about reading. Parents should remember to praise children for words they know and ignore the words they don't know.

3. Parents should continue to read books to their children both as they are learning to read and after they have learned to read. All sharing of reading experiences will develop pleasurable attitudes toward reading. For example, parents may let children sit on their laps while they are reading the newspaper, magazines, or books.
4. Parents can encourage other efforts of children to use books by listening as their children tell stories from the pictures in books. Reading the printed words to the child at a later time will prompt a discussion about how the child's version compared to the story in the book and how the child's story was justified by the pictures.

So How Do You Begin to Develop Reading Comprehension?

These reading comprehension activities have been used successfully in many settings. They are designed to give children positive attitudes toward reading through storytelling situations which are absorbing and fun and which virtually guarantee success in the early attempts to read and to recognize words. Though the activities were developed by reading specialists, the only expertise you need to use them is a thorough enjoyment of helping children learn.

Setting the Atmosphere

You can set the atmosphere for positive attitudes toward reading and good reading habits by listening and talking with children. Children develop language skills and expand their thinking processes by sharing their own experiences. Letting children tell their own stories and letting them predict what will happen next in a story you read are basic techniques used in this program.

The other important technique by which you foster a love of reading in children is to provide an example of reading. You'll read to them in almost every session, reading with proper intonation and phrasing and showing your interest in what you are reading. You need to select materials that you genuinely enjoy but that are not beyond the children's abilities to comprehend. If you do not like the story and if they do not understand it, they are not likely to regard reading as a worthwhile activity.

The manual describes activities by which you can help children discover the nature of reading and of the reading process. You will show them that what they say can be written and that it can be read, you will show them that some language patterns are repetitive and therefore predictable, a circumstance which makes reading seem easy in the early stages. Perhaps most important, you can encourage reading comprehension by demonstrating to children a thinking process which they can apply to reading. Children can learn to predict what is likely to happen next in a story and to consider the broader or more personal implications of the story.

All of the activities are intended to be carried out in a fun and supportive environment where children are praised for what they do well but are never made to feel uncomfortable for what they are unable to do. At each step of every activity, the emphasis is upon giving the child a sense of success in efforts to read.

Planning the Activities

Reading comprehension activities should be individualized as much as possible, while allowing for the fun of group sharing; thus, enrollment in library reading groups should be held to six children of similar age and skill levels. Even with this small a group, the leader, whether librarian or volunteer, may need aides to assist during some of the activities. Parents who attend these reading sessions can be recruited as aides during such times.

The group meetings should be held in a secluded but warmly informal area of the library. Children need tables and chairs for drawing and writing, but they also need a rug and floor space for comfortable sitting during story reading and similar activities.

Some attention spans may be short. Thus, you should expect to work with children for only 45 to 60 minutes at a time. Meetings should be continued two or three times a week for six weeks. If your library schedules more than one reading group per day, a 30-minute interval should be allowed between classes for a comfortable clean-up and set-up time for each group volunteer.

The manual describes five basic activities, with variations, which can be used with beginning readers and with non-readers. The sixth activity (Making Predictions from Reading) can be used only with children who have begun to read for themselves; thus, it may not be appropriate for children in your group.

All six of the basic activities begin with reading a book (either you read to the children or they read to themselves); you permit children to make predictions during pauses in the reading and discuss the story afterwards. During some activities, the children write their own stories, based on the book you and they have read. Chapter II describes follow-up activities which are used to aid word recognition. After children write their own stories, these game-like activities help children learn to recognize the words in isolation.

As you study the manual and then begin working with

your group, you will find that some activities will require two or three sessions to complete; whereas others will be short, just right to be used to begin a reading group or to close the meeting. (Picture sequence activities as described in Chapter IV, "Making Predictions from Pictures" can be used as warm-ups every time the group meets.) You may use them as many times as you wish, according to your group's interest in them. Although the activities described in Chapter I (in which children dictate and then "read" their own stories) are intended to be used at the beginning of the program, you are not expected to work through the rest of the manual in any pre-determined order. Lists of books are provided in each section, together with brief suggestion for incorporating them into the appropriate activity. The sample lesson plans in Appendix A show how activities can be combined and varied during three consecutive sessions.

Presenting a Book to Children

Every time you read a book to a child, you are teaching about reading and your attitudes toward reading. If you make the experience fun for children, they will have happy associations with books. If, on the other hand, the experience is frustrating, confusing, or boring, those feelings will continue to be associated with books. Therefore, you need to be alert to anything that detracts from the fun of reading.

1. Choose a book which you enjoy, and preview it to see whether any ideas or words might be difficult for the children.
2. Gather the children around you as you read, letting them sit comfortably on the floor while you sit on a low stool. You need to be high enough for all to see, yet you need to be sure that you aren't towering over them.
3. Begin with a discussion of the subject in the book, during which you may familiarize them with any new words in it. For example, if you are presenting the picture book, Pancakes for Breakfast, you may ask, "How many of you had breakfast this morning? What did you have? What is your favorite thing to eat for breakfast?" The questions involve the children in the subject before they start to listen to the story.
4. Now show the cover of the book and ask the children what they guess the story will be about. Then read the title of the book. Ask if they want to change their guess after hearing the title.
5. Smile as you show them the book, and be sure as you begin reading that all the children can always see the pictures. Use intonation and careful phrasing to stress the meaning of the words and to show your interest in the story.
6. Maintain eye contact throughout your reading and stop frequently to ask for predictions about the story. For example, you may ask, "What do you think will happen next? Do you know what this is? What do you suppose is wrong? What will he/she do now?" Plan these questions in advance, and call on children who are shy about volunteering. Try not to let any one child dominate the discussion.

Making the Supplies

As you read the descriptions of these reading comprehension activities, you will find that in addition to a wide selection of children's books, you will need a number of supplies for use during your group meetings. Instructions for making individual notebooks, shape books, word banks (called word boxes in the video demonstrations), and picture sequences are given in Appendices B–E. In addition, you should make name tags and crayon holders for each child in your group. Tin cans covered with contact or construction paper will make convenient crayon holders.

CHAPTER I

GETTING STARTED: CHILDREN LEARN TO READ THEIR OWN STORIES

(Video Demonstration #1)

The activities described in this chapter provide positive reading experiences for children who are learning to read; thus they establish the tone of the reading comprehension program. The children tell their own one-sentence stories. Because the words in the stories are their words, the children develop a personal sense of the words they are learning.

You provide the experience for the children to write about — either a real-life experience or an experience from a book which you read to the group. You help them discuss and organize their ideas about the experience; then you help them write about it. Finally, you'll help them "read" what they have written. The emphasis of these activities — as of all the activities in this program — is upon giving each child a feeling of success in reading. Later, children will begin making the transition from reading what they have written to reading books that others have written. The number of words the child learns to recognize is not as important in the early stages as is the development of a positive attitude toward reading.

WRITING AND READING STORIES

Step 1: Provide the Experience

A. The Real-Life Experience

In order to get your group interested in telling their own stories, you need to provide an experience for them to talk about. You may take advantage of a library-sponsored program for children, such as a puppet show or crafts workshop; or you may lead a field trip to a park, zoo, or business within walking distance of the library where you meet. You may use your imagination to set up an activity in the library meeting area. An example of one activity which has been successfully tried in this program includes making and eating popcorn. A less complicated activity can be set up by putting one or two objects with interesting textures in a box. Cut a hole in the box so that children can put in one hand to feel the objects; then ask them to tell what they think is in the box. Any similar activity that will provide a common experience for the group to talk about can be used.

Many of the suggestions for a real-life experience will require a full hour for your group to finish. You will also find that some of these activities are so exciting for the children that they will not settle down for a discussion afterwards, even if you should happen to have time for one. In this case, plan for the activity to take a full hour, and begin the discussion and story writing during the next meeting.

Real-life experiences might be used as get-acquainted activities, or you may prefer to wait until you know your group better before you try one. Many group leaders find that a real-life activity adds welcome variety and a

change of pace during the middle or near the end of the six-week session.

B. The Experience from Books

Another way to provide common experience for the children to talk and to write about is to read to them from a so-called "open-ended" book. An open-ended book is a book which ends with a question, such as, "Where does the butterfly go when it rains?" After you have read the book with the group, the children can tell their own answers to the question at the end. Some open-ended books do not state a question, but they allow you to ask the children how their own experiences compare with those in the book. A list of books that lend themselves to this activity is given at the end of this section, together with suggested questions for your discussion with the children.

Step 2: Discuss the Ideas

After a real-life activity (possibly during the next meeting), gather the children in a circle around you to discuss what they did or saw. You will need to help them arrange their ideas logically by asking: "What did we do/see first? Then what did we do/see?" You'll find that the children will tend to skip steps. For example, they may remember that they put butter on the popcorn before they remember that they had to wait for the popcorn to pop. In such cases, you may need to say, "Didn't we do something before we put the butter on?"

After reading an open-ended book, ask the children for their answers to the question (ex: "Where do you think butterflies go when it rains?")

During these follow-up discussions, be sure to question each child individually, so that you can be sure that each one has an idea about the story or the experience. A child whose attention has wandered may be confused about what you want when you begin the next step.

Step 3: The Children Draw Pictures About Their Ideas

After you are sure that each child has thought about his answer to the question you have asked and that each has a story to tell about the experience or about the open-ended book, tell the group that you want them to draw pictures of their ideas, to tell their own stories. ("Let's all draw pictures that show where we think the butterfly goes.") A table should be ready, where they will work. You will have decided where each child should sit and you will have placed paper, crayons, and all individualized materials at each place. As they go to the table to get settled, repeat the question that the picture should answer ("Draw a picture that shows where you think butterflies go when it rains," or "Draw a picture that shows what you liked best when we went to the zoo.") Then go around the table or watch closely to see that each child really does know what to do. Most will get started right away, giving you time to offer encouragement or assistance to any child who still seems unsure.

Step 4: Recording and Reading the Stories

As the children finish their pictures (drawing will take less time than you may expect), ask who is ready to tell you about the picture. Go to each place individually, and ask the child to tell you about his/her picture. Limit remarks to one or two sentences. This is a good time for parents who attend to help you so that children will all have help with the next step soon after they are ready. Children may also dictate about their picture before it is completed. This permits one teacher to circulate among a small group, if assistants are not available.

As you start to record the story, place the child's paper in front of him/her in a position which is natural for him/her to read. Then, standing behind the child and writing over the shoulder (left or right) of the child's writing hand, print exactly what the child dictates, reading each word as you print it. In this manner, you will communicate to the children that: (1) their language is valued; (2) what they say can be written; and (3) what is written can be read.

Do not attempt respellings for faulty pronunciations such as "dat" for "that." However, if the child says, "it ain't mine," record the words exactly as you hear them. If you correct the word to read "It isn't mine," the child will be less likely to reread the story successfully. Furthermore, since "isn't" doesn't spell "ain't," you might confuse the child about the relationship between print and sound. Later, after many successful reading experiences, children may be guided in discovering that different types of language apply in different situations and such errors can be pointed out. In the early stages —during your six weeks with the children—learning to enjoy reading is given priority over correct grammar or diction.

After you have written the child's story, reread it aloud. As you read, you may run your hand from left to right under the sentence(s), using a hand-sweep motion rather than finger-pointing, to emphasize the left-to-right sequence rather than word-by-word reading. After rereading the story, ask: "Is that right? Is that just what you said?" Your question lets the child know that he/she is indeed the author of the story.

Some of the older children may want to write their own stories under their pictures. You can help, if they need help, by writing out their words on a separate paper and letting them copy what you have written. Before the child starts to copy, reread what you wrote, using the hand-sweep motion as described and asking whether that is exactly what the child said. Remember

that no child should feel pressured to do his/her writing regardless of age group. After the story and picture are finished, you may write the author's name ("by Jeff") on the page. Children take special delight in seeing their names on their stories.

Step 5: Let the Child "Read"

Now you may ask the child to "read" what he/she wrote. Since the story was limited to one or two sentences and since the child will already have heard several repetitions of it, success in this first try at "reading" is almost guaranteed. Of course, "reading" at this stage is merely a memorized repetition of what was just said. Nevertheless, children take a great deal of pride in reading their own stories, and they develop positive attitudes toward reading because of this success.

(NOTE: Do not insist that the child read the story if he/she does not want to do so. Smile and reread it for the child, then go on to the next child. You may come back for another try later, but do not let the child feel pressured to read.)

Telling a Group Story

At least once during your sessions with the children, you should try letting them write a group story. The real-life experience seems to be a good one to handle in this way. For a group story, you begin by discussing the experience or book as described above. Instead of sending the children to the table to draw, keep them in a group. Use a large piece of paper mounted on an easel and a large, dark marking pen to record the story. Then ask each child in the group to tell part of the story, limiting each one to a single sentence so that all children will easily remember their part of the story. Copy the sentences they dictate. Using a hand-sweep motion, reread the story (perhaps several times); then ask the group to read it back to you. Watch closely to see which children know the story so that you may call on them to read individually.

Later, each child may draw a picture about the group story, and you can record the whole story on each paper so that all the children will have a copy.

CHOOSING BOOKS FOR STORY IDEAS

Barrett, Judi. **Animals Should Definitely Not Wear Clothing.** New York: Antheneum,1970.
(Children can dictate their own reasons as to why animals should not wear clothes.)

Behrens, June. **My Favorite Thing.** Chicago: Children's Press, 1975.
(Children can dictate about their favorite things.)

_____. **Who Am I?** Chicago: Elk Grove Books, 1968.

Borten, Helen. **Do You Know What I Know?** New York: Abelard-Schuman, LTD., 1970.
(Children can dictate what they know by smelling, listening, touching, etc.)

Brown, Margaret Wise. **Goodnight Moon!** New York: Harper & Row, 1947.
(Children can dictate about the things they would tell goodnight.) Books used/recommended during pilot project.

Cole, William. **What's Good for a Six-Year Old?** New York: Holt, Rinehart & Winston, 1965. (Which do you think is best for a ____ year old?)

_____. **What's Good for a Three-Year Old?** New York: Harper & Row, 1974.

Crume, Marion. **Let Me See You Try.** Los Angeles: Bowmar, 1968.
(Children can dictate about what they can do.)

Curry, Nancy. **My Friend is Mrs. Jones.** Los Angeles: Bowmar, 1967.
(Children could dictate about their friends and what they do.)

De Regniers, Beatrice S. **May I Bring A Friend?** New York: Atheneum, 1964.
(Children could dictate about whom they would bring to eat with a king and queen.)

Fisher, Aileen. **Like Nothing at All.** New York: Thomas Y. Crowell, 1962. Open-ended sentence: What do you see when you go walking?

_____. **Listen Rabbit.** New York: Thomas Y. Crowell, 1964. (Let children dictate the answer: "What would you like to make your friend?")

Freeman, Don. **A Rainbow of My Own.** New York: Viking Press, 1966.
(Could use finger paints to draw rainbows. Ask: "What would you do with a rainbow of **your** own?")

Garelick, May. **Where Does The Butterfly Go When It Rains?** New York: Scholastic Book Services, 1970.

Ginsburg, Mirra. **Mushroom In the Rain.** New York: Macmillan, 1976.
(Mushroom shape books: What happens to a mushroom in the rain?)

_____. **Which is the Best Place?** New York: Macmillan, 1976.
(Dictate to answer: Which is the best place for you?)

Kalusky, Rebecca. **Is It Blue As A Butterfly?** Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965. (Also good for predictions. Children can dictate about their own surprises.)

Krauss, Ruth, and Crockett Johnson. **Is This You?** New York: Scholastic Book Services, 1968.

Martin, Bill. **Which Do You Choose?** New York: Holt, Rinehart & Winston, 1971.

Meyer, Mercer. **If I Had.** New York: Dial Press, 1977. (Children can dictate about "If I had ...")

Paterson, Diane. **If I Were A Toad.** New York: Dial Press, 1977.
(Children can dictate what they would do if they were ...)

Simon, Norma. **I Know What I Like.** Chicago: Albert Whitman & Co., 1971.
(Let children dictate about what **they** like and/or don't like.)

Stewart, Robert. **The Daddy Book.** New York: McGraw-Hill, 1972.
(Children can dictate "D is for" or "M is for ..." etc.)

Stone, Elberta. **I'm Glad I'm Me.** New York: G. P. Putnam & Sons, 1971.
(Children can dictate why they are glad to be themselves.)

Stover, Jo Ann. **Why ...? Because.** New York: David McKay, 1961.

Zolotow, Charlotte. **Someday.** New York: Harper & Row, 1965.
(Children can dictate about what they would like to do someday.)

_____. **When the Wind Stops.** New York: Harper & Row, 1975.
(Many places to stop and ask questions.)

CHAPTER II

AIDING WORD RECOGNITION

(Video Demonstration #2)

As the child reads and rereads the story, words can gradually become familiar out of context. The activities suggested in this chapter will be used not only to follow up the reading and writing activities in the first chapter but to follow up the prediction activities in subsequent chapters. Word recognition activities can be presented as games throughout the program, giving children opportunities to learn to recognize new words.

The idea of these games is to give each child a feeling of success with words. Since children vary in the rates of and interest in learning to read, these activities should be carried out in a pressure-free atmosphere, whether at home or in the library, so that no child is made to feel uncomfortable about not knowing words. Parents can help at home by reading these little stories to their children and allowing the children to read them back, but parents should not try to drill words. It is important for parents to praise their children for words they recognize but to avoid seeming disappointed over words they don't recognize.

INDIVIDUAL NOTEBOOKS

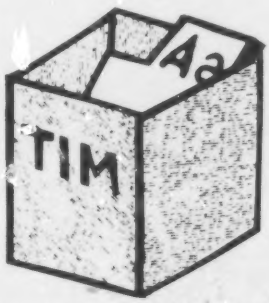
Each child's picture story will usually be written in an individual notebook. The individual notebook, thus, becomes a collection of all of the stories that each child has written. As you review the stories with each child, that child may underline in the notebook the words that are familiar. A good time for this sort of review is before the group meets, as the first children begin to arrive. If you have good parent attendance at your group meetings, parents may help children (other than their own) review the stories in their individual notebooks. NOTE: If the individual notebooks are sent home with the children, you need to make a point of explaining to children that they are responsible for bringing the notebooks back. They need the notebooks during almost every meeting. Moreover, unless you keep a separate record of each child's stories, the notebook is your only record of the stories and is, therefore, your only means of helping the child review. Because it is important that the children have something to take home to share with their families so that the reading activities continue in their homes, it would be worthwhile to make sure that each child has another copy of the story to take home. A piece of carbon paper may be used under the paper on which the story is dictated. Instructions for making individual notebooks are given in Appendix B.

SHAPE BOOKS

You may bind the children's stories into "shape" books. For example, a picture of a butterfly may become the cover for a book and the inside pages can be shaped like a butterfly. (Sample patterns and instructions for shape books are supplied in Appendix C, and you may devise your own shapes for other books that you use). A title page can be printed to indicate the new "author" or "authors" for the shape book. Each child's copy may be bound individually to take home to share with other family members, and/or the stories of the whole group may be bound together in a single book. The group may enjoy presenting a copy of their "book" to the children's librarian, who will fit it with a check-out card and pocket so that other children may check it out of the library. This helps children to learn how other books in the library got there. As authors, they develop more interest in reading what other authors have written.

PICTURE COLLAGES

If you bring in magazines from which the children may cut, they can make picture collages. With the help of attending parents or other volunteers, each child can look through magazines to find pictures of objects that begin with the same sound as a favorite word in the child's word bank. If, for example, the favorite word is "bear" the child will look for objects that begin with the letter "b" (boys, baseball bat, barber, beaver). When the child finds a picture, he/she may cut it out. After several pictures have been collected, they may be arranged any way the child chooses on a piece of construction paper and pasted or glued in place to make a collage of "b" word pictures.



WORD BANKS

Once the child knows a word out of its original context, the child may save it in a personalized word bank (these are called word boxes in the video demonstrations). These banks are simply boxes containing alphabetized cards and used for filing cards on which the child's words are written. The underlined words in the individual notebooks can be copied onto word-bank cards and placed behind the correct initial letter. From time to time, the children can check their word banks to see how many words they still recognize. If you have aides (parents or other volunteers) they may work with individual children on this review while you are working with other children in other activities. Children may want to share these words with their parents, but parents should not try to drill the words, only offer praise for the words their children recognize. Instructions for making word banks from milk cartons are given in Appendix D.

LOOKING FOR WORD-BANK WORDS

During odd moments of a session with your group, some children may have nothing to do while others are getting individual help. These are good times for children to look in magazines or books for their word-bank words. A parent or other volunteer can look with them and help the children find "their" words.

STORY WORD LIST

The day following the recording and reading of a child's story, you can read the story again. Then print the words from the story in a vertical list, retaining the story context. For example, if the child said, "The flower is pretty," you print the list:

The

flower

is

pretty

After letting the child read the words vertically, you may present the list to the child one word at a time, by covering part of the list with your hand. Later, you may ask the child to read the list from bottom to top. If the child seems confident during this activity, you may scramble the words (by cutting them out or by rearranging the list) to see whether the child recognizes the words outside the story context. This activity is very difficult for some children, however. If the child has trouble with it, stop. If the child seems to recognize one or two words, try scrambling these words only. Do not let the word list become a drill.

CHAPTER III

THINKING ABOUT READING: CHILDREN MAKE PREDICTIONS FROM LANGUAGE CLUES.

(Video Demonstration #3)

Many children learn to recognize words without really understanding the meaning of what they read. The activities in this and the subsequent chapters of the manual have been found successful in helping to prevent comprehension problems. The objective is to help children think about what they read -- to use words or pictures in the story to predict what is likely to happen next. As they read or listen further, and confirm or reject their predictions, they begin to develop a broad sense of what the book is all about. Learning to predict helps children view reading as a dynamic process, an interaction between themselves and the book.

Repetitive language patterns in books help children learn to predict what will happen next. Children can eventually write their own repetitive language stories, based on the ones that are used for the activities.

SAMPLE LESSON USING REPETITIVE LANGUAGE STORIES

The sample lesson plan which follows uses "One, Two, Three, Four" from Sounds of Numbers (partially reproduced here by permission of Holt, Rinehart, and Winston and authors, Kate Considine and Ruby Schuler). The story begins:

Picture Clue	Text
Pg. 62–63 (one brown pony)	"In the first month of the year, I found 1 brown pony, and he followed me home."
Pg. 64–65 (2 white kittens)	"In the second month of the year, I found 2 white kittens, and they followed me home."
Pg. 66–67 (3 blue jays)	"In the third month of the year, I found 3 blue jays, and they followed me home."

(Story continues to the 12th month of the year and ends when the parents say, "Please! No more pets!")

Step 1: Preview the Book Yourself

Be sure that the story or book is extremely repetitious and that the pictures match the text. Be sure too, that the children in your group will understand the concepts or characters in the book. For example, in the story, "One, Two, Three, Four," children need to have some knowledge of counting and of ordinal numbers (first, second, third ...), since the story uses those concepts. Books such as It Looked Like Spilt Milk are easily predictable from picture clues and a single phrase, while others would require much more discussion with the children to prepare for listening.

Step 2: Preview the Book With the Children

Go through the book once, without reading it, showing the pictures to the children to familiarize them with new objects or ideas in the story. For example, you might ask, "What kind of birds are these?" (blue jays) "How many?" (three) Also discuss any action which is apparent from the picture clues alone. Then tell the children that you will read the story once without their help but you will want them to help you tell the story the next time you read. This should give the children a reason to listen carefully.

Step 3: Read the Story

Maintain eye contact with the children, as you read the story. Some groups will start supplying words as you pause during the first reading. But you should not plan stops during this reading, because you want the children to hear the repeated language pattern. The lesson may be presented in one or several sittings depending upon the group's attention span. You'll need time to watch for signs of restlessness.

Step 4: Reread the Story

Maintain eye contact with the children as you read through a second time. Pause and let the children supply familiar words/phrases, and eventually the entire text. An example of this follows:

Pages 62–63	Read, "In the first month of the year I found ___ _____ ___ (delete words, one brown pony) and he followed me home." Do not interrupt the flow of the language pattern to ask the children what comes next, simply pause, maintain eye contact and wait for the children to supply the words. Eventually some will gather enough confidence to supply the deleted words. Do not supply the words too quickly. Simply smile and look at the children expectantly. The more the children contribute, the more interested they will be in the whole process.
Pages 64–65	"In the 2nd month of the year I found ___ _____ _____ (delete two white kittens), and they _____ ___ ___ (delete followed me home)."
Pages 66–67	"In the 3rd month ___ ___ ___ (delete of the year) I found ___ ____ ____ (delete 3 blue jays), and ____ ____ ____ ____ (they followed me home)."
Pages 68–69	"In the 4th month ___ ___ ___ (delete of the year) I _____ ___ _____ _____ (found 4 speckled chickens), and ____ _____ ___ ____ (they followed me home)."
Pages 70–71	"In ___ ___ ____ ___ ___ ___ (the 5th month of the year) I _____ ___ _____ _____ (found 5 brown squirrels), and ____ _____ ___ _____ (they followed me home)."
Pages 72–73	"In (____ ____ ____ ____)" (Delete all. Wait for children to supply all of the words).
Page 74–end	Continue reading the entire book, varying deletions according to the sophistication of the group.
Last Page	If the children can't remember how the story breaks the pattern at the end, supply the words: "Then Father and Mother said, Please! No more pets!" If the children can supply the words, allow them to do so.

Step 5: Discuss Repetitive Language and Reading

Discuss with the children the fact that they have been reading. Lead them to discover what helped them to read this kind of book—that picture clues and repetitive language helped them to read. (As one kindergarten child put it, "The words come more and more.")

FOLLOW-UP ACTIVITIES FOR REPETITIVE LANGUAGE STORIES

1. Using techniques suggested in Chapter I for writing about experiences, you may ask the children to dictate a group story using repetitive language. For example, children can dictate their own version of "One, Two, Three, Four," by supplying their own animal characters. After the group has dictated a story, let each child choose a number to illustrate, according to the story they have written. Children who get the larger numbers should do only one page of the story, but children who get the small numbers may do two or more pages since your group will not have 12 children. This story-writing exercise can be followed by any or all of the word recognition activities described in Chapter II. Note that if you compile the children's variation in a repetitive language story into a student-made book, you must give credit to the source. For example, you may write on the title page "variations from ____ by ____" or "based on the pattern from ____, by ____."

2.CUTTING UP STORY SENTENCES. During one of the later sessions with your group, you may try letting them rearrange sentences from a story they have read. For this activity choose a story they know very well, one that you have used on several different days. Repetitive

language stories work best for this activity, particularly a story such as "One, Two, Three, Four," which follows a logical sequence. Prepare, in advance, the sentences of the story, printed or typed with very large type.

During your meeting, review the story to be sure the children remember the words. Then cut the sentences from the page and let each child arrange them to form the story. This activity may not work with the youngest groups, and it requires close supervision with all groups so as to assure that no child experiences frustration or confusion. It is a good idea to review the story you have chosen during the meeting before the one in which you are cutting sentences. You should not plan this activity until you know how well the children know the story. Children need to be reading to experience success with this activity.

BOOK LIST FOR REPETITIVE LANGUAGE ACTIVITIES

Balian, Lorna. **Where In the World is Henry?** New York, Bradbury Press, 1972.

Barrett, Judith. **Animals Should Definitely Not Wear Clothing.** New York: Atheneum Press, 1970.

Blair, Lee. "What I Think" in **Poetry of Witches, Elves, and Goblins.** Ed. Leland Jacobs. Champaign, Illinois: Garrard, 1970.

Brown, Margaret Wise. **Four Fur Feet.** Reading, Massachusetts: Addison-Wesley, 1961. (Good one! Very patterned!) Book used/recommended during pilot project.

_____. **The Indoor Noisy Book.** New York: Harper & Row, 1976. Last pages are really very predictable, beginning with, "Was it a bug? ... No." The pictures help. (Do not call for predictions too soon, you want to be sure the children will be successful.)

_____. **The Runaway Bunny.** New York: Harper & Row, 1972. (Discuss pictures/concepts.)

_____. **The Seashore Noisy Book.** New York: Harper & Row, 1941. (Only predictable parts are "But could Muffin hear that" and the end of the book. Better for older students.)

Cameron, Polly. **"I Can't" Said the Ant.** New York: Coward, McCann, 1961. (Use only with older children; vocabulary and concepts are difficult.)

Carle, Eric. **"Have You Seen My Cat?"** New York: Franklin Watts, Inc., 1973. (Book used/recommended during pilot project.)

_____. **The Very Hungry Caterpillar.** Cleveland, Ohio: Collins-World, 1969.

De Regniers, Beatrice S. **Willy O'Dwyer Jumped in the Fire.** (variations) New York: Atheneum, 1968.

_____. **Catch a Little Fox.** (variations) New York: Seabury Press, 1970.

Domanska, Janina. **If All the Seas Were One Sea.** New York: Macmillan Co., 1971. (Very repetitive. Good one.)

Emberley, Barbara (adaptation). **Drummer Hoff.** Englewood Cliffs, New Jersey: Prentice-Hall, 1967. (Requires prior discussion of characters and concepts, but children typically love the rhythm of the story.)

Emberley, Ed. **Klippity Klop.** Boston, Massachusetts: Little, Brown & Co., 1974. (Limited use as patterned language for younger children due to necessity to remember so much.)

Galdone, Paul. **Henny Penny.** New York: Seabury Press, 1968.

_____. **The Old Woman and her Pig.** New York: McGraw-Hill, 1961. (Many unfamiliar words, i.e., stile. Make deletions with discretion.)

Geisel, Theodore Seuss. **Green Eggs and Ham.** New York: Beginner Books, 1960. (Make deletions carefully. Picture clues and concepts difficult.)

Ginsburg, Mirra. **The Chick and the Duckling.** New York: Macmillan, 1972.

Hutchins, Pat. **Good-Night Owl?** New York: Macmillan, 1972. (Book used/recommended during pilot project.)

Kafka, Sherry. **I Need a Friend.** New York: G. P. Putnam's Sons, 1971.

Keats, Ezra. J. **Over in the Meadow.** New York: Four Winds Press, 1971.

Krauss, Ruth. **Bears.** New York: Harper & Row, 1948. (Easy, but discuss concepts, such as stares, collecting fares, etc.)

Krauss, Robert. **Big Brother.** New York: Parents' Magazine Press, 1973.

Langstaff, John (retold). **Over in the Meadow.** New York: Harcourt, Brace, Jovanovich, 1967. (Nice pictures, good version.)

_____. **The Two Magicians.** New York: Atheneum, 1973.

Larrick, Nancy (compiler). **The Wheels of the Bus Go Round and Round.** San Carlos, California: Golden Gate Jr. Books, 1972. (School bus songs and chants)

Lear, Edward. **Whizz: Six Limericks.** New York: Macmillan, 1973.

MacDonald, Golden. **Whistle For the Train,** Garden City, New York: Doubleday, 1956.

Mack, Stan. **Where's My Cheese?** New York: Pantheon Books, 1977. (Requires prior discussion of pictures and concepts in order for children to remember the text.)

Mandoza, George. **A Beastly Alphabet.** New York: Grosset & Dunlap, 1969.

Martin, Bill. **Sounds of Numbers.** New York: Holt, Rinehart & Winston, 1966. (Many usable stories—example "One, Two, Three, Four," "What is Big?," "What is Pink?" (Book used/recommended during the pilot project.)

_____. **Ten Little Caterpillars.** New York: Holt, Rinehart & Winston, 1971. (Structured but pictures/concepts are hard to follow.)

_____. **Brown Bear, Brown Bear, What Do You See?** New York: Holt, Rinehart & Winston, 1971.

Meyer, Mercer. **If I Had ...** New York: Dial Press, Inc., 1968.

Merriam, Eve. **Do You Want to See Something?** New York: Scholastic Book Services, 1969. (Requires discussion of pictures in advance.)

Morrison, Bill. **Squeeze A Sneeze.** Boston: Houghton Mifflin, 1977. (Discuss pictures first, use with care.)

Patrick, Gloria. **This is ...** Minneapolis, Minnesota: Carolrhoda, 1970. (Simple pattern. Good one! Book used/recommended during pilot project.)

Peppe, Rodney. **The House that Jack Built.** New York: Delacorte, 1970. (Structured but requires much readiness discussion of pictures, concepts—i.e., malt.)

Preston, Edna Mitchell. **One Dark Night.** New York: Penguin Books, 1972. (Good.)

Rossetti, Christina. **What is Pink?** New York: Macmillan, 1971.

Shaw, Charles. **It Looked Like Spilt Milk.** New York: Harper & Row, 1947.

Shulevitz, Uri. **One Monday Morning.** New York: Charles Scribner's Sons, 1967. (Discuss concepts first.)

Simon, Norma. **I Know What I Like.** Chicago: Whitman & Co., 1971.

Taback, Simms. **Joseph Had a Little Overcoat (It was Full of Holes).** New York: Random House, 1977.

Waber, Bernard. **Nobody is Perfick.** Boston: Houghton Mifflin Co., 1971.

Weiber, Robert. **Song of the Seasons.** New York: Pantheon Books, 1973.

Williams, Garth. **The Chicken Book.** New York: Delacorte, 1970.

Yudell, Lynn. **Make a Face.** Boston: Little, Brown, & Co., 1970.

Zolotow, Charlotte. **If It Weren't For You.** New York: Harper & Row, 1966.

OTHER SOURCES: The Kinder Owl and Little Owl series (Holt, Rinehart & Winston.)

CHAPTER IV

MAKING PREDICTIONS FROM PICTURES

(Video Demonstration #4)

Picture clues in books help children learn to observe, to draw conclusions, and to predict what will happen next. Two kinds of activities using picture clues are described here: predictions from picture sequences and predictions from commercial picture books which have very little narrative, permitting children to decide for themselves what is happening and why.

PICTURE SEQUENCES

A picture sequence is a series of pictures of a single object, drawn in four frames. Each frame adds detail to the object. The last frame shows the completed picture.

Instructions for making your own picture sequences are given in Appendix E. Commercial sequences are available in kits published by McCormick-Mathers ("See, Listen, Think," by William Valmont).

As you begin a picture sequence activity, gather the children in a circle on the floor as you would if you were going to read a book, being sure that each child can see what you are showing the group. Hold the picture sequence in a folder so that you can pull it out one frame at a time.

Pull out the first frame and ask each child in the group to guess what the picture will become and tell why he/she thinks so. Most of the children will be eager to volunteer, but be sure to call on those who do not volunteer at first. As you reveal the next picture in the sequence, ask each child whether he/she wants to change the prediction, based on the new clues. When the final picture is revealed, mention the name(s) of the child(ren) who got it right before the whole picture was shown. You should also mention one of the most frequently given wrong answers so as to let them know it was all right to be wrong: ("At first it looked like an airplane, didn't it?") Help children understand that good answers vary depending upon the amount of evidence available in the pictures.

PICTURE BOOKS

The following steps explain how to lead a discussion about a book that has very little or no narration. This activity can be used by itself or it may be used as the beginning of a fuller lesson in which you have the chil-

dren write a story about the ideas in the picture book.

Step 1: Choose the Book

Be sure the book is predictable and that there are several places to stop for children's predictions. The clues should not be too obvious, otherwise the children will not feel challenged and will lose interest. They will also lose interest if no reasonable clue is given. You want them to pay attention to the book as the pictures are shown. Their predictions show their involvement with the story. Familiarize the children with the animal characters and concepts (such as hibernation or migration) in the book. Plan a discussion to prepare them, before you read, for any unfamiliar ideas in the book.

Step 2: Present the Book

Turn the book so that it faces the children as you begin to discuss it, and keep it facing them as you turn the pages. If some pictures seem to give away predictions ahead of time, cover them with a sheet of paper or hold the book to your chest until after the children have made their predictions. On the other hand, some books give very few advance clues; so you may have to show a page and ask "What do you think is happening here?"

The picture book, Big Billy Bear, is reprinted here to illustrate discussion techniques for predicting from picture clues (with permission of McCormick-Mathers and authors, Paula Smith-Lawrence and Kennet Smith). This book is part of Emphasizing Phonics in Context (EPIC), 1979, and the discussion questions given here are taken from the detailed teacher's manual which accompanies that series.

"The name of this story is Big Billy Bear. Why do you think Billy is called Big Billy? Is there any reason for calling someone big other than because of size? (Discuss the possibility of Billy acting big.) "Let's see how he got his name."

"This is Big Billy Bear." (Point to the cub.) "Is he really big? This is his mother." (Point to the mother bear.) "Is she big? What is Billy doing? What do you think is going to happen?" (If necessary, point out the bees around the tree Big Billy is climbing.)

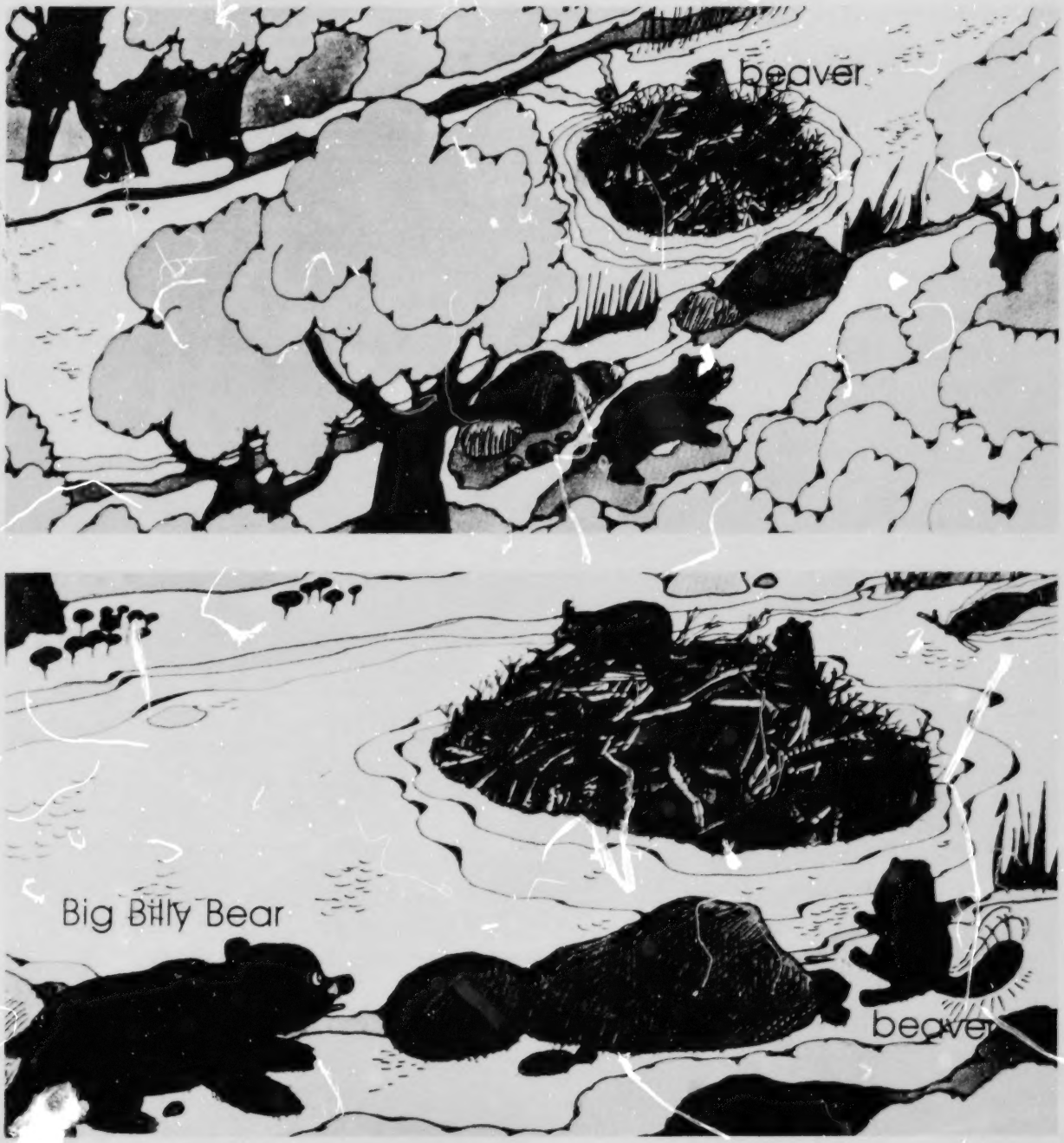
"Were you right? What is happening to Big Billy?" (Billy discovers the bees too late. They have already stung him.)

"What is Big Billy's mother doing? What do you think Big Billy Bear will do?"

"Were you right? What is Big Billy trying to do? What do you think will happen next?"

"Were you right? What happened?" (Big Billy lost his balance and fell in the water scaring the fish away.) "Do you think Big Billy will keep trying to act big?"

"Big Billy has wandered away from his mother. Where is he now? Do you know what kind of animals these are?" (Point to the beavers.) "Do you know what they are building? Do the beavers see Big Billy coming? How can you tell?"



"Were you right? Do you think the beavers see Billy now? Why do you think so? Why do you think the beaver is tapping its tail?" (to warn the other beavers). "What will the beavers do?"

"Were you right? What are the beavers doing? What do you think Billy will try to do next?"

"Were you right? What happened to Billy again?" (He crawls up on a rock to watch the beavers and falls into the water.) "Do you think Billy will still try to act bigger than he is? What do you think will happen next?"

"Billy's mother went looking for him. Do you think Billy is glad to see his mother? Do you think his mother is angry with him? Why? Would your parents be angry if you wandered away?"

FINAL QUESTION FOR DISCUSSION:

"Do you think Big Billy Bear will act differently now? Why? Why not?"

BOOK LIST FOR MAKING PREDICTIONS FROM PICTURES

Burton, Byron. **Buzz, Buzz, Buzz.** New York: Macmillan, 1973.

De Paola, Tomie. **Pancakes for Breakfast.** New York: Harcourt, Brace, Jovanovich, 1978. (A story without words)

Emberley, Ed. **A Birthday Wish.** Boston: Little, Brown & Co., 1977.

_____ **The Ed Emberley Little Drawing Book of Birds.** Boston: Little, Brown & Co., 1973. (Ideas for drawing picture frames in sequence)

_____ **The Ed Emberley Little Drawing Book of the Farm.** Boston: Little, Brown & Co., 1973. (Ideas for sequence picture frames)

_____ **The Ed Emberly Little Drawing Book of Trains.** Boston: Little Brown & Co., 1973. (Ideas for sequence picture)

Goodall, John S. **Midnight Adventures of Kelly, Dot, and Esmeralda.** New York: Atheneum, 1973.

Hurtelius, Margaret. **The Chicken's Child.** Garden City, New York: Doubleday, 1975.

Hutchins, Pat. **Changes, Changes.** New York: Macmillan, 1971.

Krahn, Fernando. **The Mystery of the Giant's Footprints.** New York: Dutton, 1977.

_____ **April Fool.** New York: Dutton, 1974.

_____ **Robot-Bot-Bot.** New York: Dutton, 1979.

Meyer, Mercer. **A Boy, A Dog, and A Frog.** New York: Dial Press, 1967.

_____ **Frog Goes to Dinner.** New York: Dial Press, 1974. (Simple picture book.)

Turkle, Brinton. **Deep In the Forest.** New York: Dutton, 1976. (Reverse Three Bears — may be too predictable)

Ungerer, Tomi. **Snail, Where Are You?** New York: Harper & Row, 1962. (Simple picture book)

Ward, Lynd. **The Silver Pony.** Boston: Houghton-Mifflin Co., 1973.

Winter, Paula. **The Bear and the Fly.** New York: Crown, 1976.

COMMERCIAL SOURCES

Smith, Kenneth, and Paula Smith-Lawrence. **Emphasizing Phonics In Context.** (EPIC). New York: McCormick-Mathers Publishing Co., 1979.

Valmont, William. **See, Listen, Think.** New York: McCormick-Mathers Publishing Co., 1978.

CHAPTER V

LISTENING AND MAKING PREDICTIONS

(Video Demonstration #5)

Reading stories to children is an important way to promote reading readiness. But children benefit even further from the experience if you stop and ask them to predict what will happen next. They become more actively involved in the reading process; they listen more attentively, less passively, because they need information to make predictions. They are processing information, formulating hypotheses, and evaluating possible alternatives. In other words, they are developing thinking skills which are useful not only in reading but in all areas of their lives.

The sample lesson plan which follows suggests the reading technique by which you can guide children to make predictions as you read to them; to evaluate and revise those predictions; and, afterwards, to consider what they have just heard so as to reinforce comprehension. The sample lesson plan uses The Giving Tree.

SAMPLE LESSON FOR LISTENING AND PREDICTING

Step 1: Choose the Book

Preview the book to see whether any difficult concepts require special preparation. Be sure that the book has a well-developed storyline, that it will hold your interest as well as that of the children. For listening activities you may choose a book which is well above the actual reading level of the child. A discussion of ideas that are new to your group is essential to their success in predicting.

Step 2: Read, Predict, and Discuss

Tell the children that you are going to play a game in which they will try to guess what comes next in the story.

1. Show the children the picture on the book cover. Ask "Just from looking at the picture, what do you think this story will be about?" Wait for predictions and try to remember each. Avoid "yes" or "no" answers to your questions by asking for reasons. Read the title of the book to the children, and ask "What do you think the story will be about now?" Ask specific children whether they still think that they were right about their guesses or whether they would like to change their guesses to something else.
2. Read pages 1–24 (through the line, "And the tree was happy"): Turn the book to face the children as you read. Allow them to use the picture clues to predict the text. This section reads quickly; you may want to stop only once or twice to ask for predictions.

3. Read pages 25–26: Ask the children what they think happened as time went by.
4. Read pages 27–30: Ask the children if they were right about what happened.
5. Read page 31: Ask if they think that the boy will sell the tree's apples. Why or why not?
6. Read pages 33 and 34: Were they right so far?
7. Read pages 35 and 36: Ask if they think that the boy will take the tree's branches.
8. From the picture clue (page 38) and the text (page 37), ask the children if they were right.
9. Read pages 39–41: Ask children what they think the tree will do after the boy asks, "Can you give me a boat?"
10. Read page 42: Were they right about what the tree said? Now ask what they think the boy will do next.
11. Read page 43–48: Ask the children what they think the boy will do next.
12. Read pages 49–50: Were they right?

DISCUSSION AFTER LISTENING

Children who are involved in making predictions are usually more attentive to the book; therefore, their comprehension is enhanced. You can reinforce comprehension by asking follow-up questions that stress various comprehension skills. The following seven kinds of questions (asked here about The Giving Tree) might be applied to any book you read. But note that just because all seven may be asked about a book, you should not ask all possible questions. Stress quality rather than quantity when planning your questions; otherwise, children may lose interest in the story.

1. Main Idea: ("What was this story about?")
2. Details: If children are asked to remember irrelevant details, they may conclude that reading entails remembering such things and they are likely to lose interest in the process. Ask them to remember facts which are important to the storyline, that is, facts which people in the story used to solve problems in the story.
3. Sequence: Children may be asked to remember an order of events which is crucial to the storyline. ("What did the boy have to get from the tree before he could build his boat?")
4. Cause and Effect: Children may be asked to reconstruct relationships among story events, though causes or effects may not be specifically stated. ("What caused the tree to give the boy his branches?")
5. Drawing Conclusions: Given the evidence of the story, the children might be asked to draw their own conclusions about story events or about motives or probable outcomes. ("Do you think the tree was a real friend to the boy? Why/why not? Do you think the boy was a real friend to the tree? Why/why not?")
6. Vocabulary: Children may be asked to predict a meaning for a word, given sufficient story context. ("The story says that every day the boy would come and gather the tree's leaves. What does gather mean?")
7. Generalizing From a Book: Children may be asked to consider the personal implications of what they have heard or read. ("Who are the giving trees in your life? Are you a giving tree for anyone else?"). Such questions as these may also serve as a basis for the children to write their own stories.

BOOK LIST FOR LISTENING AND MAKING PREDICTIONS

Asche, Frank. **Good Lemonade.** New York: Franklin Watts, 1976. (Limited number of predictions).

Bonsall, Crosby. **The Case of the Cat's Meow.** New York: Harper & Row, 1965.
(Also for beginner's Reading-Thinking Activity—described in the next section).

Brown, Marcia. **How Hippo!** New York: Charles Scribner's Sons, 1972.

Elkin, Benjamin. **Six Foolish Fishermen.** Chicago: Children's Press, 1957.
(Based on Folk-Tale).

Freschet, Bernice. **The Happy Dromedary.** New York: Charles Scribner's Sons, 1977. (Limited prediction stops).

Galdone, Paul. **Obedient Jack.** New York: Franklin Watts, Inc., 1971.

Hoff, Syd. **Lengthy.** New York: G. P. Putnam's Sons, 1964. (Simple)

Hutchins, Pat. **Clocks and More Clocks.** New York: Macmillan, 1970. (Simple)

Keats, Ezra J. **Peter's Chair.** New York: Harper & Row, 1967.

Myers, Bernice. **Not This Bear.** New York: Scholastic Book Services, 1971.

Myller, Rolf. **How Big Is a Foot?** New York: Antheneum, 1972. (Children would need prior exposure to math concepts.)

Polushkin, Maria. **Who Said Meow?** New York: Crown 1975. (Simple)

Silverstein, Shel. **The Giving Tree.** New York: Harper & Row, 1964.

Waber, Bernard. **Ira Sleeps Over.** Boston: Houghton Mifflin Co., 1972.

_____. **You Look Ridiculous.** Boston: Houghton Mifflin, 1966.

_____. **The House On East 88th Street.** Boston: Houghton Mifflin, 1962. (Pg. 8–9, don't show pictures—just read; pg. 9, prediction, "Is it really a crocodile?"; pg. 10, "Were you right?"; pg. 13, "What about the crocodile? Is it a mean one?", etc.)

Ward, Lynd. **The Biggest Bear.** Boston: Houghton Mifflin, 1952.

Werth, Kurt. **Lazy Jack.** New York: Viking Press, 1970.

Will and Nicolas. **Finder's Keeper's.** New York: Harcourt, Brace, Jovanovich, 1973.

Wildsmith, Brian. **The Owl and the Woodpecker.** New York: Franklin Watts, Inc., 1972.

Wright, Josephine L. "Rikki Goes Fishing," **Better Than Gold.** New York: Macmillan (pp. 125–138), 1965. Copied from **Luck and Pluck** with permission of D. C. Heath and Company, 1942.

Zion, Gene. **Harry the Dirty Dog.** New York: Harper & Row, 1956.

_____. **No Roses for Harry.** New York: Harper & Row, 1958.

CHAPTER VI

MAKING PREDICTIONS FROM READING

(Video Demonstration #6)

The same prediction processes which were encouraged by the activities involving predictions from pictures and from listening can be used with children who already read for themselves. The activity in this chapter is appropriate for such children and may be used either with a group or with each child individually.

SAMPLE READING AND PREDICTION LESSON

Step 1: Help the Child(ren) Choose the Book

Match the book to the child's ability level. Though other agencies (such as schools or reading clinics) are likely to be better qualified than are librarians and parents to assess the reading level of a book and the skill level of the child, you may try a simple test of readability. Have the child read orally one or two pages of the book. If the child misses more than two words, the book may be too difficult. The other, perhaps more important indicator of the appropriateness of the book is the child's interest in the subject. Check each of the children who will use the book to assure that everyone in the group can read it.

Step 2: Preview the Book to Plan Prediction Questions

Read the book yourself to find out whether any difficult concepts or vocabulary require special discussion. Plan a discussion to introduce the book and determine places to stop and questions to ask.

Step 3: Reading and Predicting

Before the child(ren) begin(s) reading, discuss the story with them exactly as you would if you were going to read aloud to them. The prediction stops and questions given here are based on "Rikki Goes Fishing," in Better Than Gold, pages 125–38 (copied from Luck and Pluck with permission of D.C. Heath and Company, 1942).

1. Direct attention to the pictures on pages 125, 126, and 127. Ask, "What do you think this story will be about?" Then read the title. Ask, "What do you think the story will be about now?" This provides motivation for predicting.
2. Tell the children to read to the bottom of page 126 to see if they were right. Ask, "What do you think Rikki is going to do? Why? How do you think Rikki feels? What makes you think Rikki feels that way?"
3. Tell them to read to page 128 and stop after: "Still, Rikki just had to catch that fish. What was he to do?" It may be necessary to restate the question. If so, say, "How do you suppose Rikki could catch a fish, since

he is so small?"

4. Tell them to read to the bottom of page 131. The last sentence says "Catching a fish was not funny." Ask, "If not, why were the people laughing?"
5. Tell the children to read to page 132 and stop after the sentence which says, "He couldn't make the knot hold, so how could he ever get the fish?" Ask, "Do you want to keep your prediction? Will he catch a fish or not? Why or why not?"
6. Tell them to read to page 137 and stop after the sentence, "What are you trying to do, Rikki?" cried his father. Ask "How do you think Rikki feels? What in the story makes you think that you know how he felt?"

DISCUSSION AFTER READING

The same kinds of questions that were asked about The Giving Tree (in Chapter V) can be asked about books which children have read for themselves. The predictions you have asked them to make as they were reading have already encouraged them to think about the book.

1. Main Idea: "What does this story tell you?" The child may answer that the story is simply about catching fish. But it is hoped that some children will think more deeply and answer that it is about a boy becoming a man.
2. Sequence: "When did Rikki feel he had become a man?" The answer will support the main idea, that Rikki felt he had become a man when his fish was added to his father's catch.
3. Drawing Conclusions: "Do you think the family was rich or poor? Why?" This question demands that the child use his/her own judgment. Since the story states that the father needed the eleven-year-old brother to help the family make a living, it can be concluded that the family is poor. "Do you think Rikki was happy at the end? Why or why not?" He had proved that he was big enough to catch a fish; he had added to the day's catch; his fish became family income; he had proved he was a man; and he could now join his father fishing every day.
4. Detail and Sequence: "What two things happened at the end of the story to make Rikki feel he was almost a man?" Rikki's father said that he now had a new man to help support the family, and Rikki was allowed to lower the basket into the boat himself.
5. Cause and Effect: "What caused Rikki's father to realize that Rikki wanted to help earn the family's living?" Rikki put his fish on top of the day's catch; before that, his father thought he wanted only to prove he could catch a fish.
6. Vocabulary: "What does young sprout mean in this story?" This question checks whether the child has picked up the special meaning of the word from context.

CHOOSING BOOKS FOR YOUNG READERS

Most of the books suggested at the end of Chapter V, for "Listening and Making Predictions" can be read by children who are beginning to read for themselves.

Commercial library kits, such as those published by Scholastic, give added help in matching children to books. These kits usually contain: 1) an informal reading inventory (for determining children's reading levels), 2) a synopsis of each story, 3) an indication of the level of difficulty of each book in the kit, 4) comprehension questions about each story, 5) group and individual follow-up activities for each book in the kit, and 6) materials such as games, ditto sheets, teacher's guides to use with the kit.

APPENDIX A

SAMPLE LESSON PLANS

(Video Demonstration #1)

First Class: Writing about an open-ended story.
Story: Obedient Jack
(Sample Class meets 9–10 a.m.)

MATERIALS: Name tags
Picture sequences
Individual notebooks
Obedient Jack
Crayons
Markers or pens to write stories
Books for children to look at

8:50

Greet children as they arrive; ask their names; introduce yourself; give each a name tag; take them to a table where they can look at books until all children arrive.

9:05

Ask children to put their books away and come and sit down in the place where you will read stories.

9:08

Introduce yourself to the group. Explain the program to the children. (We are going to have fun together with books. We will read and write stories together, draw pictures, and play some games.) Have children introduce themselves to the other children. Take attendance.

9:15

Tell children you are going to play a guessing game. Do they like guessing games? Explain how the picture sequences work and do 3–4 of them together.

9:20

Pre-story discussion:

How many of you help at home?
What do you do?
Who asks you to do it?
Do you ever tell Mom and Dad you won't do what they tell you to do? What happens?
Today our story is about a boy who is obedient.
Does anyone know what obedient means?
(If not, explain.)

9:25

Read story:

(Show book to the group) This story is called Obedient Jack. What do you think Jack will do when his mother tells him to do something? Let's see if you are right.

Read stories, stopping for some predictions of what will happen next.

9:35

Comprehension questions and lead-in to story writing:

Was Jack really obedient? Why or why not?
Do you think Jack was a smart boy? Why or why not?
What made Johanna talk again?
Did you like the story? What part did you like best?
(Let each child tell what part he liked best.)

Show picture of Paul Galdone with Jack and his mother at the back of the book. Tell the children this is the author of the book. Ask if they know what an author is.

He is also the illustrator. What does the illustrator do?

Now YOU are going to be authors and illustrators. (Show children the individual notebooks they will be using.) You are going to draw a picture of the part of the story you liked best and I will write the story that you tell me to write.

9:40

Go to the tables. Ask each child to sit in front of the book that has his/her name on it. Show children which page to draw their pictures on. Ask them what they are going to draw. If they don't remember the instructions, repeat them. Talk individually to any child who seems to have difficulty starting.

Let the children draw the pictures.

As the children finish the pictures, go around and ask each child to tell you about his/her picture and tell you what to write. Finish the story with "by Jeff" or "by Suzy" to show that the child is the author. Read the story back to the child. Ask "Is that what you said?" Reread. Ask whether the child wants to read the story aloud.

9:55

At the table, or back where you read books, read each child's story to the group. Be sure to ask the child's permission first. If a child refuses, do not insist. Show the picture as you read. If the children wish to, let them read their own stories to the group.

Before the children go, explain that they will be using their books at almost every class. "You may take them home to read to your parents, but please remember to bring them back to the next class."

Second Class: Writing about an open-ended story
Story: May I Bring A Friend?

MATERIALS: Name tags
Picture sequences
Individual notebooks
May I Bring A Friend?
Shape book of castle (cover and pages)
Word banks
Crayons
Pens or markers
Books for children to look at

8:50

Work individually or two at a time with children who arrive early. Reread the story each child wrote in the first meeting. Let the child read if he/she is willing. If the child seems to recognize words, use story word list described in Chapter II. Underline words in the child's notebook that he/she recognizes out of context. Write the words on word bank cards and show the child how to file them in the word bank.

9:10

Gather children around you in the story area. Pass out name tags by holding them up one at a time and having children raise their hands when they see their names.

Take attendance.

Tell the children you are glad they are back.

Ask children if they remember the story from the last time. Review briefly. If you did not have time to read each child's story last time, do so now.

9:20

Do 3–4 picture sequences.

9:25

Pre-story discussion:

Ask children if they have friends. Who are they?

Do they have any animal friends?

Tell them they are going to hear a story about a little boy and a king and a queen. Ask if they know what a king and a queen are. If not, explain.

9:28

Introduce the story.

Show the book. Ask what they see on the cover.

Read the story. Do not have the children predict who the friend will be as no clues are given ahead of time in the pictures or story. You may show the picture with the animals and ask what friend he brought

9:35

Comprehension questions and lead-in to writing:

Who were the boy's friends?

Where did they live?

Do you think the king and queen liked to have the boy and his friends visit? What makes you think so?

What friend would you bring if you were invited to visit the king and queen? (Let each child respond as this is what each one will write about.)

Do you know where a king and queen live?

Show shape book of castle and tell them they will again be authors. This time they are going to write one book together. Show them the cover of the book with the title and all their names as authors. Ask them to draw a picture of the friend they would take to visit the king and queen.

9:40

Go to tables. Pass out pages for shape book. Show children how to hold the page so their pictures WILL FIT PROPERLY IN THE BOOK.

Repeat writing activity as in first class. After the children complete the story on their shape pages, ask them if they would like you to write it in their notebooks so they may take it home. If so, write each story in the notebook and let each child draw another picture.

Continue to work individually on word banks as children are drawing their pictures.

9:55

Collect children's shape stories. Staple the book together while the children are there, if possible. If time permits, take children over to the story area and read the book they wrote—or let each child read his/her own page. Encourage children to read their stories or to let you read the story to the group, but don't force the issue. Tell them they may bring their parents in to see the book they wrote, if their parents were not in class. Remind them to bring their notebooks and word banks to the next class. Say good-bye.

Third Class: Repetitive Language Activity
Story: Sometimes It Looked Like Spilt Milk

MATERIALS: Sometimes It Looked Like Spilt Milk
Word banks
Notebooks
Blue construction paper with word pattern written on each sheet
White paper for clouds
Scissors
Paste
Markers
Pencils or crayons
Shape book from last class
Name tags, if still needed

8:50

Reread stories and begin work on word banks with children who come early. Have books, puzzles, or some

other activity for children who finish work in books and word banks.

9:10

Gather children around you in the story area. Pass out name tags as before. Take attendance. Tell children you are glad to have them back. Ask children if they remember what the last story was about. Read the shape book that they wrote to them. Be sure to tell the "author" of each page. Try to make a special comment about the story or picture of several children. Be sure you include a special mention of EVERY child during the course of the week.

9:15

Do 3–4 picture sequences if time permits.

9:20

Introduce story. (For this story, you do not want to give away the end by discussing clouds at the beginning.)

Show book. Read title. Ask the children if they think the picture looks like spilt milk. Show other pictures in the book and talk about what they look like. Do not show the last picture.

After you have gone through the pictures, tell the children you are going to read them the story the first time but you want them to help you read it the next time.

When you get near the end, stop and see whether the children have figured out what the shape really is, then finish the story.

Reread the story, letting the children fill in more and more words.

9:38

Ask the children whether they have ever seen clouds that look like something else. "What did they look like?" "Did it look exactly like it? No, only a little like it." (This is for the children who are afraid they cannot draw the picture well enough.)

Have scissors and white paper ready. Cut out a few cloud shapes. You can pencil them in ahead of time if you wish. You might do a lollipop, a cupcake, a cat's head, or something else. Then do a cloud that is just a cloud. Ask the children if they can make clouds. Show them the blue paper on which you have written, "Sometimes it looked like a _____. But it wasn't a _____."

On the back of the paper write, "It was only a cloud in the sky."

Paste your clouds on in the appropriate places. Ask the children to tell you what to write in the blanks. Read both sides of the paper together.

9:40

Go to tables. Give children white paper to cut out clouds that look like something and to cut out clouds that look like clouds. Give each child a blue paper with the pattern written on it. Let them paste their clouds in place and tell you what to write in the blanks. Read the "story" back to them, and let them read it to you. (You do not need to transfer these stories to their notebooks, although if you wish to do so, you may.) If children remember some of the words and if after two or three sessions, they seem sure of the words, you may try scrambling the words and putting those they know in the word banks.

Be sure to put the author's name at the end of each story. They may write in their own names if they wish.

9:55

Read each story to the group, as before. Let them take their pictures home to read to their parents. If you have time, teach them a short poem about clouds. Have it written on a chart ahead of time.

Say good-bye; remind them to bring back their notebooks; and say you will see them next time.

APPENDIX B

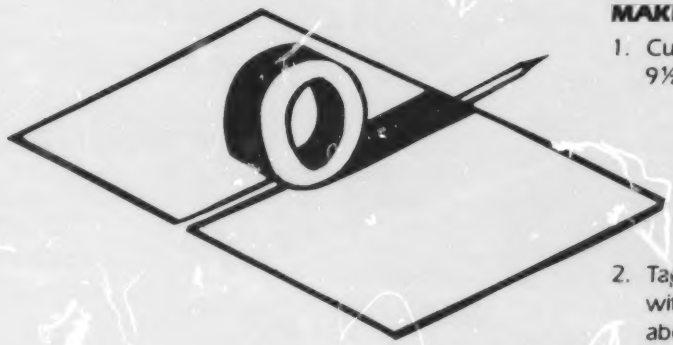
INDIVIDUAL NOTEBOOK CONSTRUCTION

NEED:

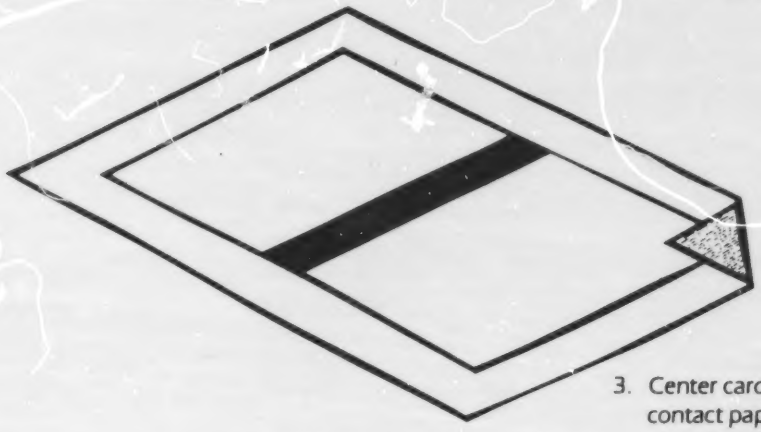
- 2 pieces of cardboard for covers — 7½" x 9½" each
- contact paper — 1 sheet 11½" x 17" and 2 sheets 7½" x 8"
- 8 sheets legal-size paper 8½" x 14"
- pencil
- roll 2" wide masking tape
- scissors
- stapler, or sewing machine, or needle and thread
- permanent ink marker

MAKING COVER

1. Cut 2 cardboard cover pieces 7½" x 9½".

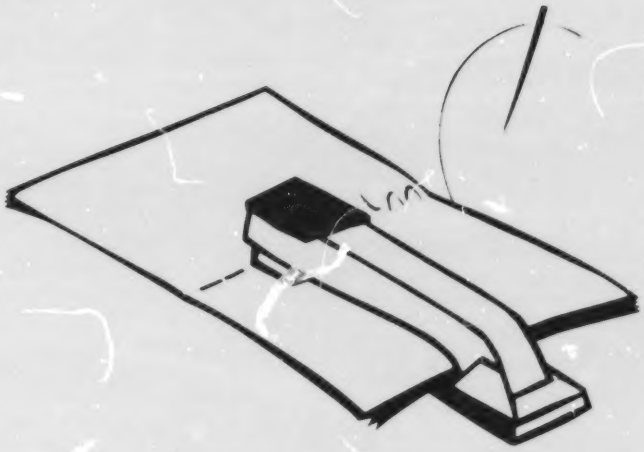


2. Tape covers together on both sides with wide tape. Be sure to leave about a pencil's width space between the covers to allow for easy folding.



3. Center cardboard pieces on peeled contact paper* and fold contact paper over cardboard: start with corners.

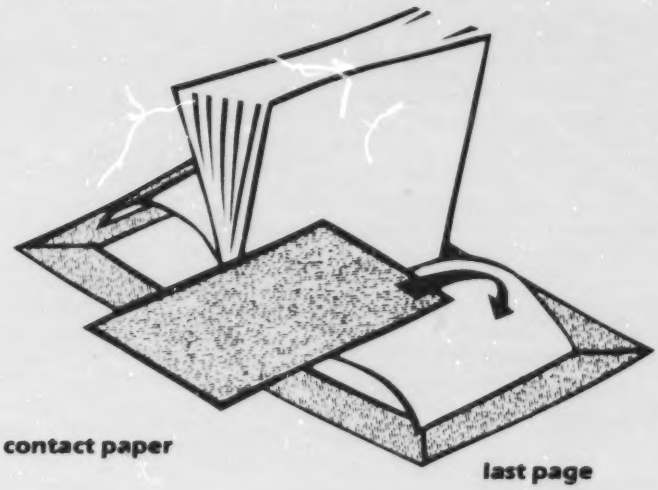
*In steps involving contact paper, cut paper to size, then check fit before peeling. (Grief prevention)



MAKING PAGES

4. Mark centerfold line across one of eight sheets of legal-size (8½" x 14") paper.

5. Staple or sew sheets together along this line.

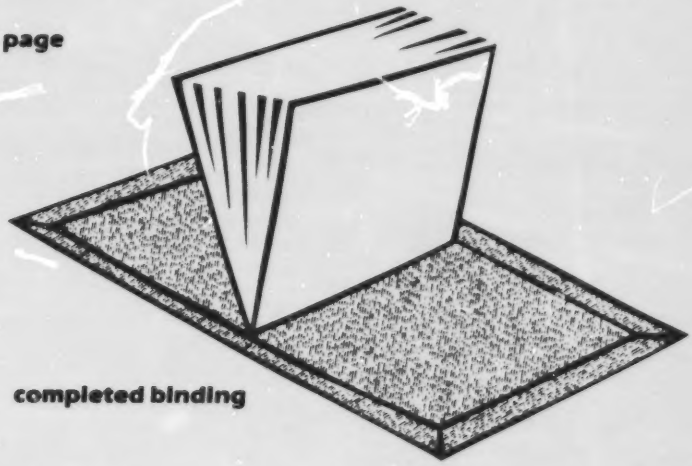


contact paper

last page

BINDING PAGES INTO COVER

6. With 7½" x 8½" pieces of contact paper, bind the first and last pages to the covers.



completed binding

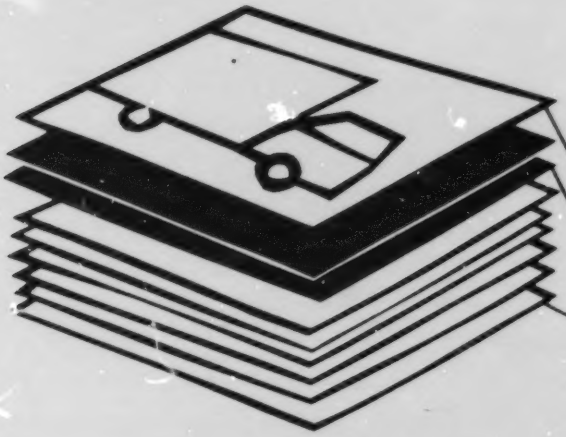
7. Write child's name on cover with marker.

APPENDIX C

SHAPE BOOK CONSTRUCTION

NEED:

- 7 sheets 8½" x 11" typing paper
- 2 sheets 8½" x 11" construction paper
- stapler with 5½" reach
- scissors
- marker

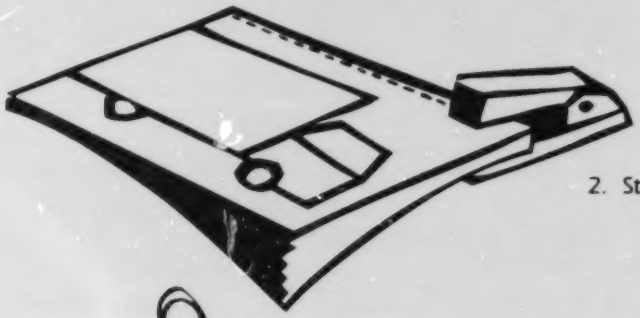


1. Trace pattern on one sheet typing paper. Stack with construction paper and the rest of the typing paper.

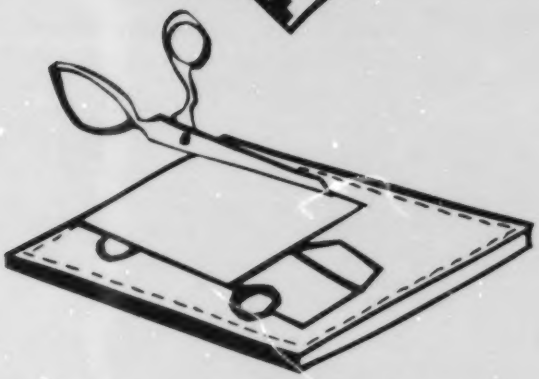
pattern sheet

construction paper for covers

6 sheets typing paper

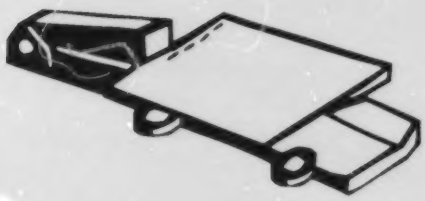


2. Staple stack around edges.

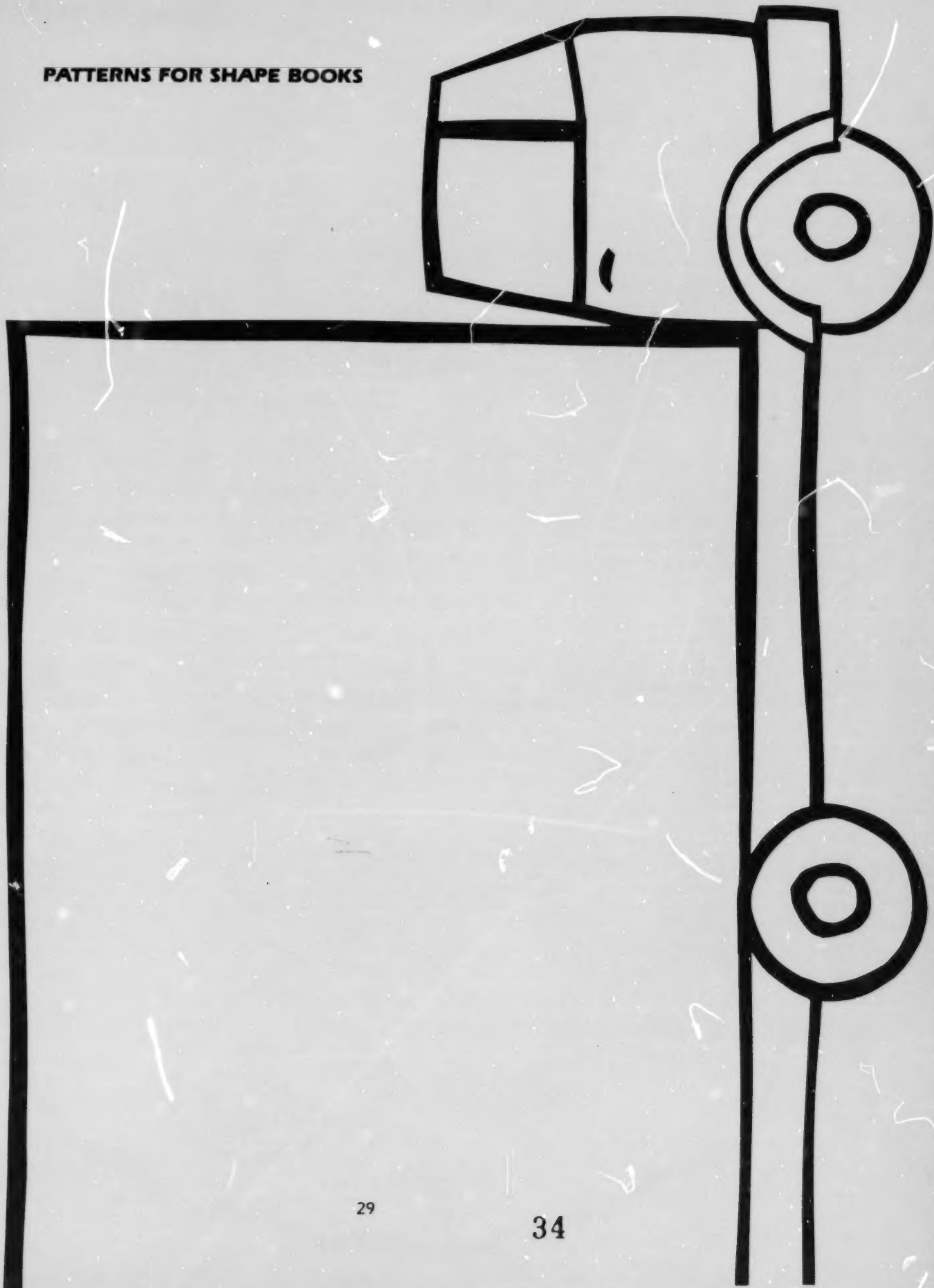


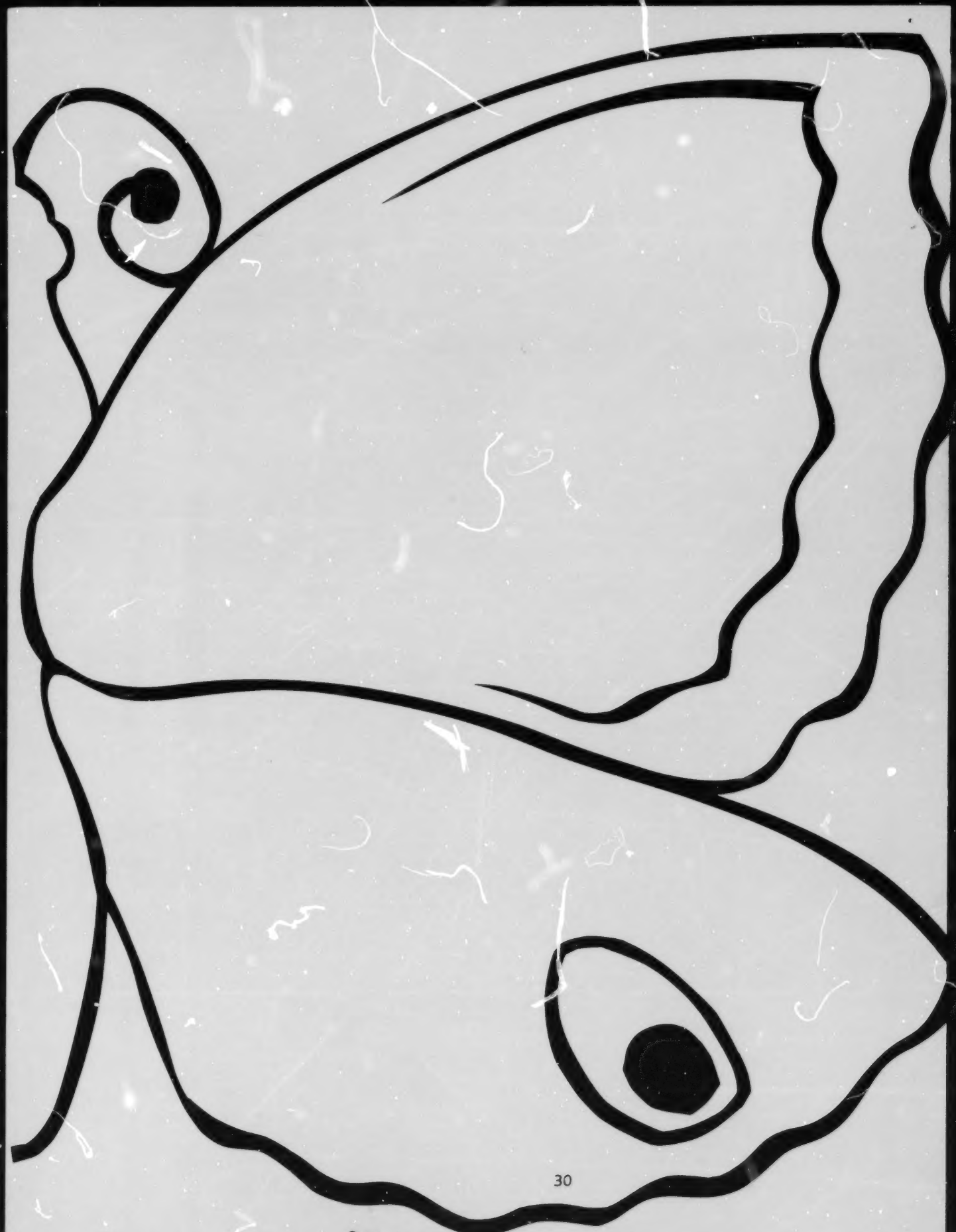
3. Cut along pattern and discard pattern sheet.

4. Decorate construction paper cover and title with authors. Give pages to children.
5. Collect covers with story pages.



6. Staple along left-hand edge.





APPENDIX D

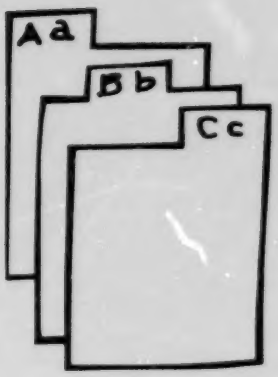
WORD BANK CONSTRUCTION

NEED:

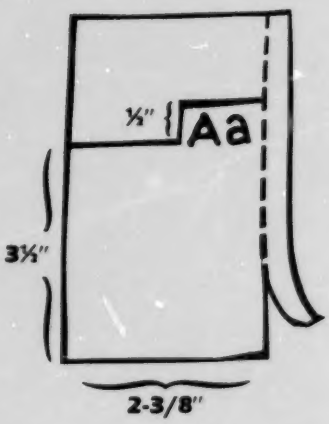
- 1 quart milk carton
- contact paper – 8½" x 8½"
- 26 – 3" x 5" cards
- scissors
- marker

1. Use bottom 2½" of quart milk carton.

2. Cover carton with contact paper* cut from pattern.



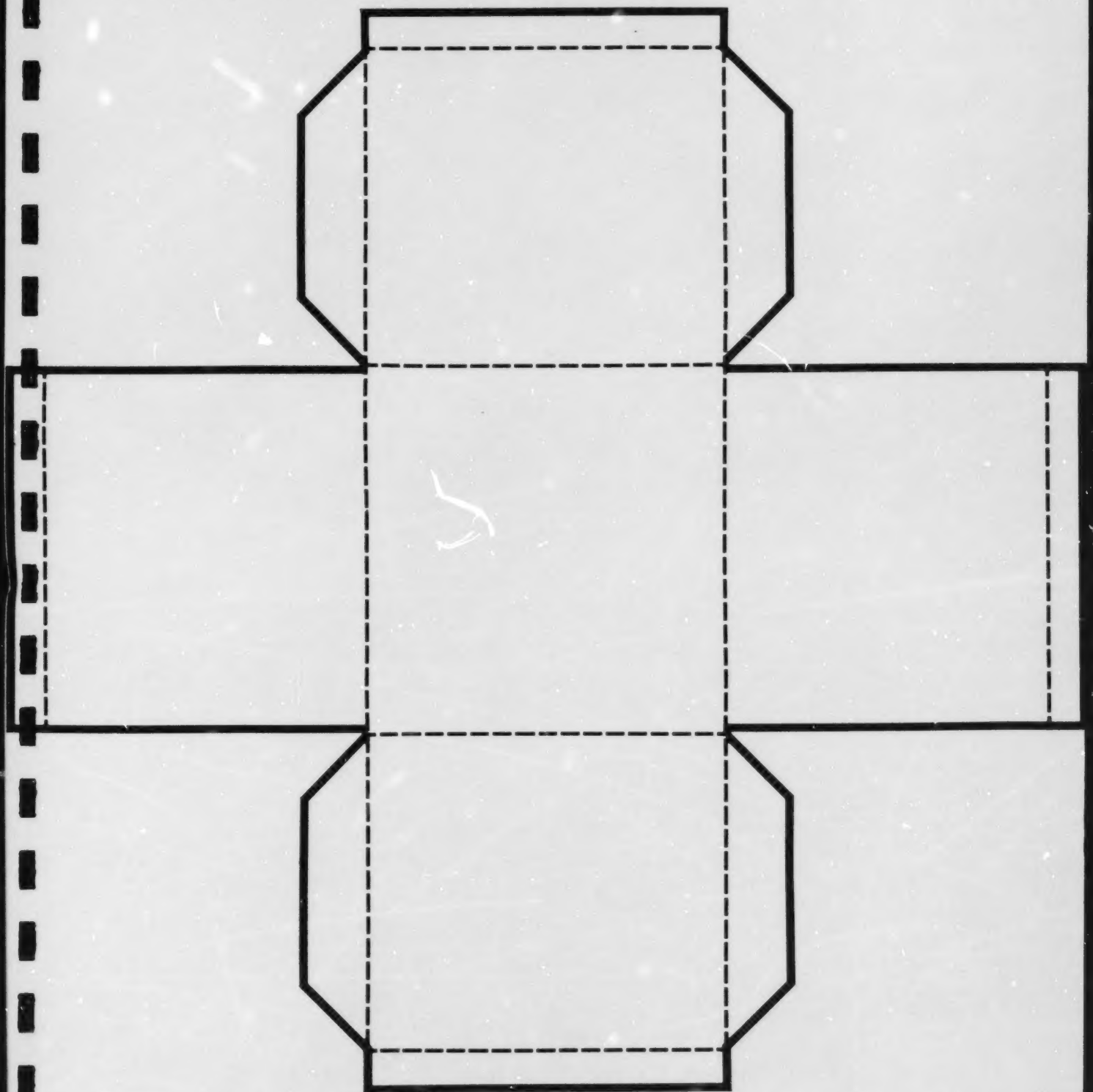
3. Make dividers from 3" x 5" cards.



trim off 5/8"

*In steps involving contact paper, cut paper to size then check fit before peeling.

CONTACT PAPER PATTERN FOR WORD BANK COVERING

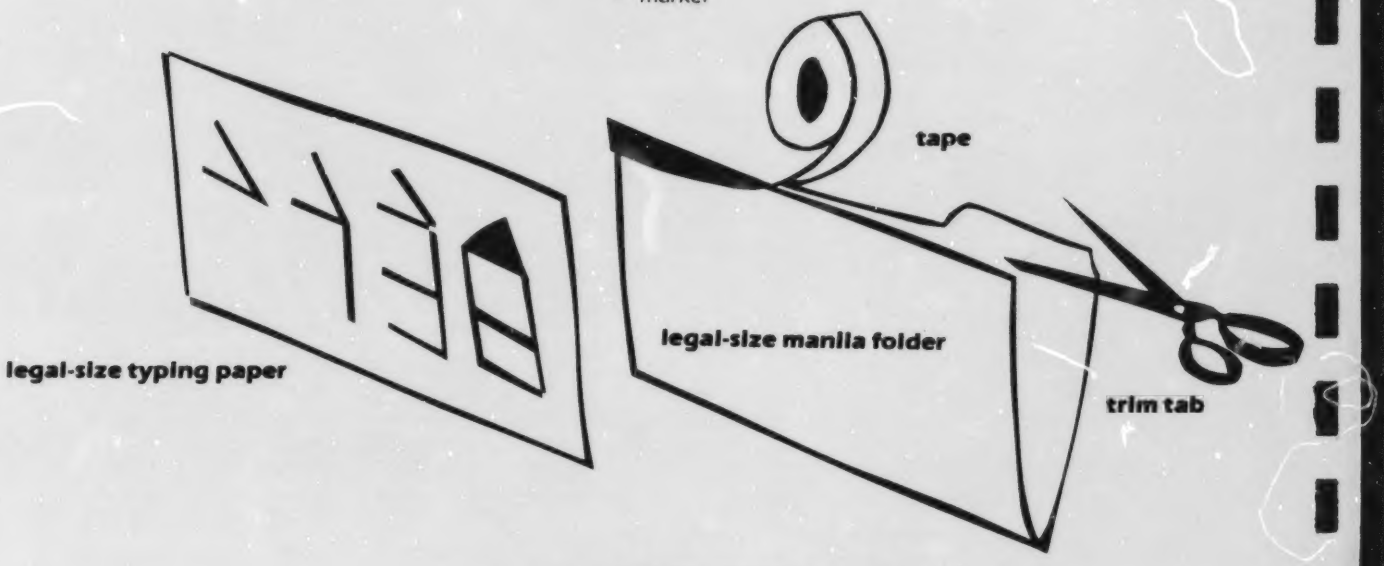


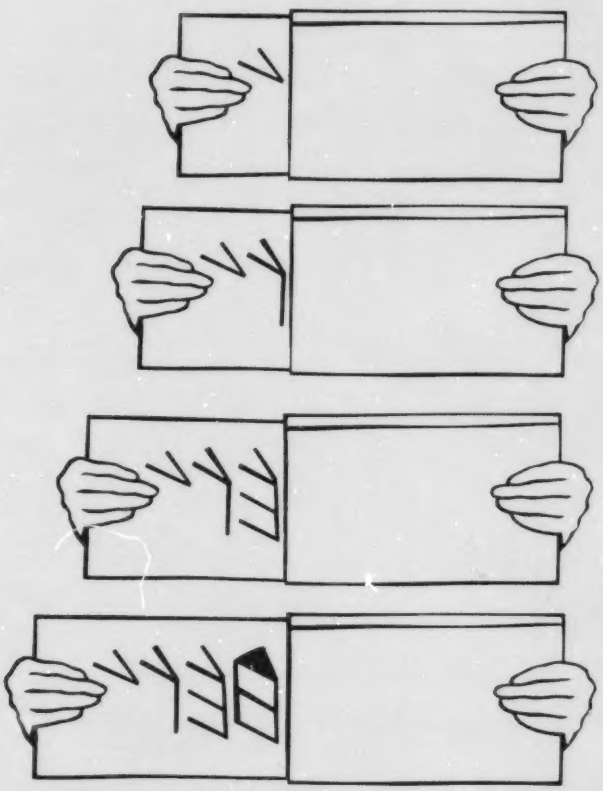
APPENDIX E

PICTURE SEQUENCES

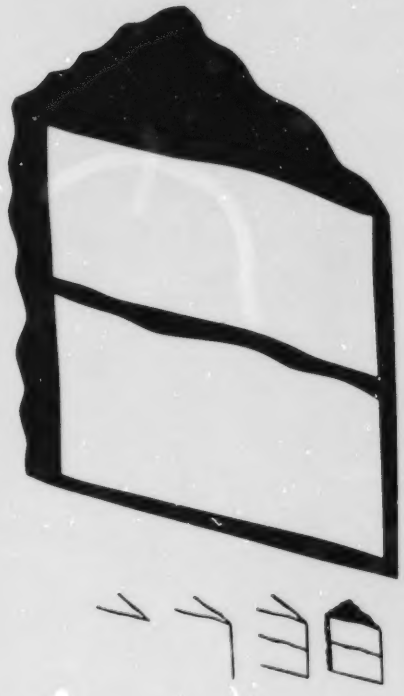
NEED:

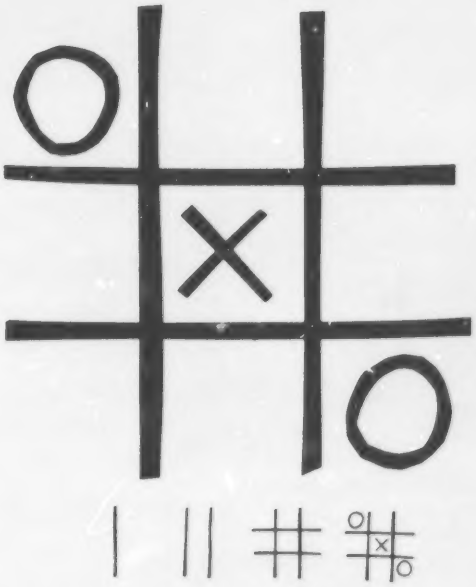
- legal-size manila folder 8½" x 14"
- legal-size paper — 8½" x 14" — lightweight makes tracing easier.
- 2" wide masking tape
- scissors
- marker

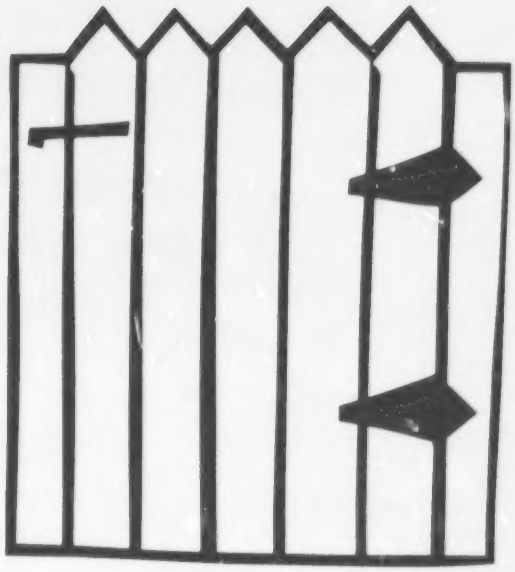


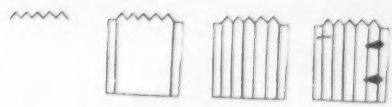


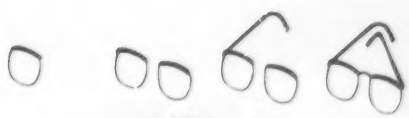
PICTURE SEQUENCE PATTERNS with tracing sequences

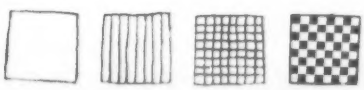


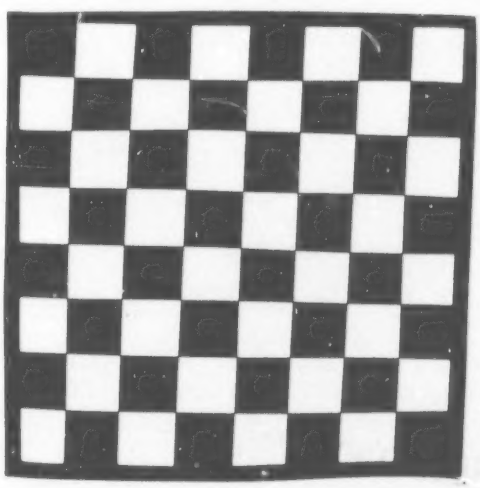












FURTHER READING FOR VOLUNTEERS AND COORDINATORS

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Bettelheim, Bruno. **The Uses of Enchantment: The Meaning and Importance of Fairy Tales.** New York: Random House, 1977.

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INDIVIDUALIZED READING INSTRUCTION

Barbe, Walter B., and Jerry L. Abbot. **Personalized Reading Instruction: New Techniques that Increase Reading Skill and Comprehension.** Englewood Cliffs, New Jersey: Prentice-Hall, 1975.

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Valmont, William. "Clinical Adaptations of the Language-Experience Approach." University of Arizona, 1972. (Monograph)

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Valmont, William. "Creating Visual Activities to Enhance Predictive Behaviors," **Language Arts** 54(1977): 172.

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